



Sacred Dance Guild

a corporation with international membership devoted to
Sacred Dance in Worship.

S A C R E D D A N C E G U I L D
n e w s l e t t e r

Fall Issue 1971

President's Message via Telephone:

We are trying to revise old material with more pertinent material that will be available for everyone at the February meeting. (The Kit) We are striving to keep communication channels open to have a more effective written publication. (The Newsletter) We are hoping to increase our membership in order to offer more people more help. (The Guild) Along these lines, we are trying to publicize the Sacred Dance Guild in more national and international journals and periodicals.

Sincerely,
Maxine DeBruyn

Special Announcement:

Don't send for Kit until further news! Pat Sonen's brochure is being reprinted. Forrest Coggan will help in the revision of "How to Start a Dance Choir, costumes, etc..." Mary Jane Tolbers will revise bibliography and plan for workshops. Clem Burton will assist on the music pamphlet. In this connection Clem has sent a few suggestions that deal with the Christmas season:

"Anthems:

Shepherd's Pipe Carol, John Rutter, Oxford Univ. Press 8T.133: Mostly unison singing; entire carol may be danced or use only chorus section--
Dance & Sing for Joy. Interesting interplay of rhythms.
Can Anybody Tell Me, J. Bert Carlson, Art Masters Studio, 166. Advent or Christmas. The question: "Why, why, why, can anybody tell me why?" appears 4 times in the song & the theme is why would God send His Son to such a world as ours. Could it be love?! Very contemporary harmonies.

In this issue....

Minutes, June Meeting	3
Sparks from Newsletters	3
In Memory	4
Films	5
TV	5
Recommended Reading	5
Reviews	5
Announcements	6
June Institute	6
Guest Column	9
News of SDG Activity	9
Spotlight on New Members	12

On Final Ground, Luigi Zaninelli, Shawnee Press A764. Suite of 3 unison anthems especially suitable for Advent, leading from desparation & desolation to hope in the changeless star which still shines & affirms the way. Last section very effective with candles."

(Ed. Note: Thank you Clem - and we are looking forward to the revised set of pamphlets!)

Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild. "The purpose of this Guild shall be to provide a means of communication and training for directors of dance choirs, and to stimulate interest in the dance as a religious art form."

Sacred Dance Guild Officers 1971-72

President: Mrs. Robert S. LeBruyn (Maxine), Box #76, Zeeland, Michigan 49464, Phone 616-335-9171

Vice-President: Mrs. Irving Kanten (Gladys), 277 L'Altham St., Lexington, Massachusetts

Recording Secretary: Miss Sarah Parker, Parkside Evangeline Residence, 18 Gramercy Park, S. New York, New York 10003, Phone 212-677-6200

Corresponding Secretary: Mrs. Collins C. Clark (Kay), 636 Fountain St. N.E., Grand Rapids, Michigan, 49503, Phone 616-459-2026

Treasurer: Mrs. M. I. Muir (Kathy), 2565 Boston St., S.E. Grand Rapids, Michigan 49506, Phone 616-949-2459

Membership: Chairman: Mrs. Carl Hartman (Andy), Martin Road, Pleasant Valley, New York 12569

Newsletter: Mrs. Lawrence J. Intravaia (Toni'), 201 Hewitt, Carbondale, Illinois 62901, Phone 618-457-8603

National Program Chairman: Rev. Karen Miller, 47 Maine St. Stony Point, New York 10980

National Publicity Chairman: Mrs. David Parker (Merilyn), 134 E. U. Villetts Rd., Albertson, New York 11507

Regional Publicity Personnel

California: Douglas Adams, 4024 Edison, San Mateo, California 94403

Connecticut: Mrs. Harry Smith (Anna), 53 Santa Fe Ave., Hamden, Connecticut 06517

Maine, N.H., Ver.: Miss Priscilla Richardson, Box 335, Marlborough, New Hampshire 13455

page 2

Massachusetts: Mrs. Theodore Yoos (Jany) 5 Rumford Road, Lexington, Massachusetts 02173

Midwest: Mrs. Ronald W. Harper (Pat), 1618 Evergreen St. S.E. Grand Rapids, Michigan 49506

Northwest: Mrs. C.L. Huffine (Virginia) 2247 5th Ave. N.E., Rochester, Minnesota 55901

New Jersey and Pennsylvania: Mrs. Charles Thorpe (Andyce), 85 W. Main St., Mendham, New Jersey 07945

New York: Miss Sally Steinmetz, 90 Gregory Ave., Mount Kisco, New York 10549

Outreach: Mrs. Wellington Tucker (Alma), 579 Teasdale Place, Apt. 12, Bronx, New York 10456

Board of Directors

1971-74

Mrs. Nels Andersen (Judy) 2207 Delaware Blvd., Saginaw, Michigan 48609

Mrs. John B. Lucke (Virginia), 1156 Gladstone Ave., S.E., Grand Rapids, Michigan 49506

Mr. Robert Yohn, 510 E. 13th St., Apt 22, New York, New York 10009

1971-73

Mrs. Charles Baxter (Priscilla), 34 Olcott Drive, Manchester, Connecticut 06040

Mrs. Judith A. Bennett, Frost Lane, Cornwall, New York, 12518

Mr. Clement R. Burton, 120 S. Broad, Middletown, Ohio 45042

1971-72

Mr. Forrest W. Coggan, 690 N. Hagadorn Rd., East Lansing, Michigan 48823

Mrs. I'm Hydon (Betty), 54 Washington Ave., Amityville, New York 11701

Pat Ottis Sonen, Cayuga Trail, Lake Swannanoa, Oakridge, New Jersey, 07438

Minutes of Sacred Dance Guild

Executive Board, June 23, 1971

Murray Grove, New Jersey

Present were: C. Burton, W. Hartman,
B.B. Hydon, T. Intravaia, G. Kanter,
V. Lucke, L. Miller, R. Yohn.

The report of the Nominating Committee was presented.... Toni' Intravaia presented the Treasurer's Report for the fiscal year June 1, 1970-June 1, 1971: Income 958.37, Expenses 509.85 Checkbook balance 6/1/70 1566.36 Checkbook balance 6/1/71 2248.64 Savings account 590.78, Ruby Henderson Fund 137.32, Total in savings account 728.10.... It was recommended that the Newsletter Editor see about getting a postal permit if this would save on the increasing expense of mailing.

Daren Miller presented information on a possible new meeting place. He was asked to investigate further, and if it is more reasonable than previous facilities to arrange for the February 1972 meeting there. He stressed the need to set locations and dates six months ahead, for publicity purposes.

It was suggested that we search for a grant or a patron to finance the purchase of quarters for a Religious Arts Center, which the SDG would help to run.

Requests for permission to hold regional SDG workshops in Kalamazoo, Michigan on September 11, and in Miles City, Montana in May, 1972, were presented and approved. Virginia Lucke will notify Sarah Gents and Barbara Cernohlavek respectively, and see that they have necessary help with regard to information, mailing lists, etc.

No one had seen the latest Ruth St. Denis film by Mr. W. Schippers.

Gladys Kanter offered to contact F. Thornburg for information.

A resolution was presented and unanimously approved that one-half of the net profits from SDG workshops and Institutes be put into the Ruby Henderson Scholarship Fund each year. It was recommended that this be added to the instructions on "How to Conduct a Workshop."

Virginia Lucke reported that she had talked with Genevieve Oswald of the

Lincoln Center Library of Performing Arts. They are eager to get any materials we have on religious dance to improve their research facilities, as they get many requests for source material for theses and articles. Virginia went through their present files and found an excellent collection of Newsletters, from the earliest issues. They also have many, but not enough, notices, programs, and reports of regional workshops and Institutes. They need more of these, as well as photos, films, video tapes, and other pictures.

Two officers responded to the appeal for back issues of Newsletters, programs, and suggestions. Only four filled out the questionnaire, which was sent late. It would still be very much appreciated.

Respectfully submitted,
Sarah M. Parker
Recording Secretary

Sparks of Thought from Early Issues of SDG Newsletter

Credo from Fall Issue of Sacred Dance Guild Newsletter 1958 (the Credo dated New York April 1925)

I demand of the Dance....

I demand of the Dance - more than any of the other arts - that it reveals the God in man. Not merely the scientific and beautiful forms that his body can be made to assume, but the very divine self.

I demand of the Dance - as it sweeps through the centuries - that it leave a noble influence in the race that evolves it, and not only the clever and brilliant record of its human actors.

I demand of the Dance, that through its visions and ideals of humanity find expression and not merely its ephemeral and distorted concepts.

The Dance should be the first and most inspiring of the human arts. It should be held responsible for the health, beauty and moral balance of the race, for it is the business of the Dance to lead and not to follow.

The Dance should not be content to merely reiterate the errors, evils and grotesque obscenities of its contemporary life. To be sure, these matters now occupy the thoughts of the amusement world. They will continue to occupy the thoughts of part of the world always.

But if the dance is to sweep down the years, leaving a lasting beauty and brightness in its path; if it is to have its part in pressing back the animality and confusion of the world, its leaders will have to have a greater torch than can possibly be lighted from a concept of mere mechanical proficiency.

For when the dance has merely reflected the superficial life and customs of any given generation, expressed in its passing fashions and limited in ugly movements, it has followed its generation, not led it.

What the body of man can do in its trained and athletic sense - to jump, to run, to leap, to turn, to spring - these are all interesting and beautiful exhibitions of the body as a physical instrument, but to call these and all other evidences of mere physical prowess - "The Dance" - is to at once be little and circumscribe the true meaning of the word to the mental limitation of a particular school.

All gestures, all technique, all inventions, all varieties of motion, that we now know, and those yet to be unfolded are the bodily words needed to tell the story of man's active and inquiring mind. But the mere rendering of any one word, or set of words, however technically or beautifully executed, can never raise the expression of these words to the rank of great art.

-Unfinished.

-Manuscript seems lost.

From the September 1960 Sacred Dance Guild Newsletter:

A Note: This space was blank when the copy was handed to me to have mimeographed, so I venture to fill it with one thought, a large one. Let us be sure that we truly share with one another. This is our greatest need. No one of us knows the final answers to our problems. No one of us has discovered the definitive way. We come from many backgrounds, many traditions. We are a kind of therapeutic community of workers in the field of religion, wherein we practice the highest values of our faith, especially a desire to help one

another grow. Growth is the important thing. Constant evaluation, willingness to listen, a desire to experiment and a practice of loving patience with one another. Perhaps we will cultivate an old art form in religion that deserves to be renewed and redefined.

R.A. Stoner

From the September, 1964 issue of Sacred Dance Guild Newsletter, Margaret Fisk Taylor, editor.

Editor's Note: Is the "crossroads" between dancers who feel that "in the final analysis, only the sacredness of art can give heightened meaning to the very purpose of sacred dance"--as opposed to those who seem to professional dancers to be as one "who, with the faith of the fanatic, surrenders the whole of his being to the task of wedding the holy service with his concept of devotional movement"? Are we not in a period of contemporary art when great creative break-throughs come from persons completely involved? I have seen such amazing creativity with these inexperienced yet deeply aware groups that I cannot let them feel crushed by self-assured, theatre-centered dancers. As editor, I believe the strength of Sacred-Dance (hyphenated for balance) can grow tremendously as the devotionally centered and the dance centered respect each other in their own varied emphases. Then both will grow and the "crossroads" appear many radiating beams of pathways with God, the creator and creating, in the center. Our pathways are illuminated by God who welcomes all varieties of creative efforts -"simple and complex."

In Memory -

Pauline Lawrence Limon, costume designer and wife of José Limón (choreographer of many dance works inspired by religion of our time) died in July of this year.

Francois Belsante died sixty years ago in 1871 and your Editor saw the following in "In Homage to Francois Belsante

1811-1871" by Olga Maynard in Dance Magazine, August, 1971.

"...Nothing is more deplorable than a gesture without a motive, without meaning. Let your attitude, gesture and face foretell what you would make felt.... Gesture is more than speech. It is not what we say that persuades, but the manner of saying it. Speech is inferior to gesture because it corresponds to the phenomena of the mind. Gesture is the agent of the heart, the persuasive agent."

+++ FILMS +++

Exciting news - Robert Yohn's "Testaments Seen and Heard" is in the process of being filmed or videotaped with the help of the Sacred Lance Guild. The goal is to share the fine choreography with as many members as possible through showing the recorded dance at meetings too distant for you to be there in person. As Virginia Lucke told Mr. Yohn, "It is an excellent example of the frequent criticism that we move from pose to pose--your movement flows so perfectly to a completion of its phrase."

Listed in Dance Magazine: 'The Art of Benjamin Zemach', 27-minute color and sound film produced by Miriam Rochlin of University of Judaism, is a valuable document illuminating Hassidic dance. For information: School of Fine Arts, University of Judaism, 6525 Sunset Blvd., Los Angeles, California 90028.

-(-(-(-(- TV -)-)-)-)-----

(The editor will comment briefly on one film seen via TV, but do not hesitate to send in comments on programs seen - even better send in notes on dates and programs to be seen.)

Alvin Ailey American Dance Theatre presented "Kiedaiglia" over NET during the month of June, 1971. The work was inspired by the Seven Deadly Sins. It was choreographed especially for television and commissioned and produced by

the Swedish Broadcasting Corporation. For this viewer the film tended to be a bit "intellectual". Somehow from the Ailey Company is expected a certain simplicity, strength. Yet there was a lovely section when duet was on camera and another when the screen was filled with sinister characters.

***** Recommended Reading *****

Dance Horizons reprints in paperback form Dance Classics, including the following of interest to SLG readers:

Orchesography by Thoinot Arbeau

A Jewish Dancer, Master of the Renaissance (Guglielmo Ebreo) by Otto Kinkeldey

The Sacred Dance by W.O.E. Oesterley

An Unfinished Life by Ruth St. Denis

Every Little Movement by Ted Shawn

For further information and to purchase any of the above write: Dance Horizons 1801 East 26th Street, Brooklyn, New York, 11229.

..... Reviews on capsules of Programs

Virginia Lucke sends in: "...New liturgy form used July 25th service at First United Methodist Church of Germantown, Penn., utilized spoken word, organ and electronic music and modern dance, contributed by The Bridgehead Dance Theatre, directors, Shirley Jackson and Richard Cohen with four other dancers....(from the program)...

'Our services this summer are celebrations of the simple fact that life is a never-ending journey, and that human life itself is a special kind of journey, a journey of spirit, a journey into consciousness. There are many points of illumination and reflection along the way, but always we move on again to new sojournings.' Words in poem, sounds in movement, rhythm in space. Attempt to recapture personal meaning in a personal time and space from out of the sights and sounds of a depersonalized, dehumanized world. They are the Bridgeheads into alien territory. They are acts of insurrection. Their source is from the silence at the center of each of us. R.L. Laing (Poems by Thomas Merton)" Poems used:

"Universal Prayer" by Maryllis Hughes;
 "In Death Shall our Flesh Propagate
 Growth from the Sun" by Maryllis Hughes;
 "Prophet and the Wild Dog" by Thomas
 Merton...."

Also from Virginia Lucke:

From New York Times July 18, 1971, Review
 of "The Stuttgart Ballet", p. 10:

"...only need to change two words of a quote from John Cranko to fit SVG leaders and dancers) "Ballet (change to dance) is the most physical of the arts. But that physical side becomes disgusting if you treat it disgustingly. Sure, Richard Gough can jump over the moon--but not like a circus horse. The body in dance is like holy communion. This is wine. That's bread. But as sacrament it's a symbolic way of being. The Russians (could change to some dancers) are all technical wizards. But a turn is only a turn, a jump only a jump. It's only flesh and not spirit....The body is more than a body, it's an image-maker. Everyone has a body. If a man lifts a girl, that's like flying. If he drops her, it's more than falling; it's an image--depending on how he drops and how she falls --of what they're feeling. When one, falling, makes the other fall, that's tragedy. Or in a different context, it could be comedy. Or when the flying one makes the falling one fly, that's romanticism...."

From the Editor:

From UUWorld, June 1, 1971, Chicago.

"Dance Expressing a Universe"

"...Vija Vetra has been mistaken for an Indian by natives of that country - yet the first sound of India she heard came to her on a journey across the Indian Ocean in 1948--bound for Australia.... It is Indian dance which has most often been on her programs in UU churches. For six years she has performed the Festival of Lights ceremony for Diwali at New York's Community Church. Last month she danced there for Vesak, the birth of Buddha, her presentations meriting her the title of 'minister of dance' from Dr. Donald Srantho Harrington....

"Her interpretation of Bach in sacred dance has awakened other denominations as well to the place of dance as a worship form. In addition to giving a

Royal Command performance in 1954 she has danced in services at the royal family parish church, St. Martin-in-the-fields in London's Trafalgar Sq. A decade ago, in writing for Coventry Cathedral, she noted: 'The dance is the perfect symbol of the ideal harmony between our spiritual and physical selves....The art of dance has arisen as the most natural and appropriate form of expression known to that spiritual-physical duality which is man.' Indian dance, she explains, is particularly conscious of this; the body from the waist up expressing the divine; from the waist down, the physical earth-bound rhythms of human existence...." - Cynthia Edson.

!!!!!!ANNOUNCEMENTS!!!!!!

Tentative dates for February Workshop are noon to noon Friday and Saturday, February 18 and 19, 1972. More material will follow!

Virginia Lucke, director, reports: Rhythmic Choir of East Congregational Church, Grand Rapids, Michigan, Sunday December 5, 1971, Family Christmas, and December 12, 1971 Children's Church Choir Prayer Sunday.

September 11, Sacred Dance Workshop in Kalamazoo, Michigan. For information write: Sarah (Mrs. H.A.) Gerts, 114 Sage Street, Kalamazoo, Michigan 49007.

"Testaments Seen and Heard" which includes dances "Psalm 98", "Ruth's Journey" "The Man They Say" (based on the Sermon on the Mount) and "Revelation". This program can be given in any church in the New York-New Jersey Area - on any part thereof during September and part of October. Please write Robert E. Yohn, 510 E. 13th Street, New York, New York 10009.

Review and Evaluation - June Institute

Program Chairman's Report:

Some weeks have passed since our SVG Workshop (though low in attendance and leaving us in the "red") - and I have

had opportunity to reflect, analyze my notes, the evaluations, critiques, and read some fine letters received which all bring me to the conclusion that this was one of our best workshops for a learning experience on the "how to and when" for dance in the church and temple. Past evaluations have often noted that the workshop was designed more for experienced and professional persons rather than for those working within a church where there is limited talent and often amateur in makeup.

I purposely have refrained from using the word "Institute" which implies learning from teachers, and preferred to use the word "Workshop" which I believe implies learning from advisors and gaining experience by creating and doing on one's own initiative.

The entire workshop was designed with continuity in mind from a fellowship period of introductions, singing, and getting to know one another. It was a time of renewing acquaintances, meeting others, and breaking down those inner barriers we so often erect about our self.

In the mornings we began with devotions taken from the great mystic Kahlil Gibran read by your Program Director to wake up and renew our spirits. This was followed by warmups for all of us led by Toni' Intravaia to wake up and renew our bodies.

With classes being small there was much opportunity for more individual attention, opportunity for questions, trial and error, and re-trial, and a great acceptance of each other whether new to dance or more advanced.

I have high praise for Toni' Intravaia and Clem Burton, and can say from the bottom of my heart and on behalf of the SLG Executive Board a great "big thanks"! "Toni' and Clem--your instruction, understanding, flexibility, good humor, and personable qualities to the participants, staff, and entire program were of the finest caliber."

With the workshop we added a few surprises - some individual presentations, the corporate movements in table graces, the excellent professional dancers brought in by Bob Yohn (at his own expense) and presented dances with Bob and Carol Conway and by Susan Cherniak and Carol. Bob also

presented a segment on costumes which was of great value. There was an inspiring presentation of "Bridge Over Troubled Waters" by Carolyn Reed and Diana Airey, and the excellent presentation of fine artistry by Loris Thurston. All had an opportunity also to be a choreographer creating his own ideas for some very "far out" and contemporary music.

All of the above revealed that the body is the instrument of communication -- it is body language not restricted to a particular creed, color, nationality, or art form, and reveals a message to each person according to that person's own individual mental and spiritual need --- be it for purging, renewal, truth, or beauty.

This was revealed in the final complete worship service designed by our instructors, created by the participants, and involving all in a spiritual oneness the like of which I have not seen for a long time, in or out of the church.

Daren L. Miller,
Program Chairman

A few additional comments - For the first time your Program Director decided after several years that he should investigate that "haunted house". You know what - it was haunted ---at least for some with the noises and ghosts supplied by Daren and Clem and several others. Several were taken by surprise and Craig Leffel's eyes were never bigger!

Comments: combine drama and dance, block out a dance and then learn how to adapt the same piece to a small and/or large church chancels where you may be invited, secure dances used in the early church for services, develop gesture in movement in patterns from simple to complex (not pantomime), Yoga and the Inner Self, create poetry in a workshop and dance it, use movement with children (also with retarded children), relevance of colors, numbers, lighting, and shapes to express moods -- these were suggested as possible points of departure for future workshops --some of which have been already used.

More on the June Institute --

Dear Baren: I feel that this June's Workshop hit another high in leadership and attitude of registrants. Our investment in the future got a high contribution in June, 1971. All those new leaders!

The eager students carrying back the many ideas from Toni' and Clem, who opened numerous doors with basic ideas that have infinite development potentials. Glimpses of our leaders' creative inspiration were the individual variations that Toni' gave us time to explore her beautiful technical progressions stimulated the ideas of variations in processional. Clem's basic chorus movements to "Praise the Lord"-- provided a perfect foundation for the verse variations by a different group for each of the five verses. We were choreographing in each class along with learning basic techniques. Toni' and Clem gave us material that will be usable for years because it can be built upon, it doesn't have finite limits.

The peak of the meeting was Bob Yohn's contribution with the help of Susan Cherniak and Carol Conway. I've heard many criticisms of our work as being too literal and too many disconnected poses. The flow of their movements, that had been given time to develop and complete the movement phrase, was beautifully shown in both dances. We got the message without any pantomime or posture pictures strung on music and words.

Thank you for your great contribution to SDG. You have a gift of leadership which we are most fortunate to tap at meetings like this. It has been a great privilege to work with all of you.

-Virginia Lucke

Though the attendance was small, I think this Institute was perhaps, one of the most useful to Sacred Dance.

The workshop leaders are both involved and connected with Sacred Dance, and offered the best in their related fields.

Toni' Intravaia is a skilled and experienced teacher of dance technique. She took simple dance techniques, like walking, and led the dancers through an orderly progression of variations, from the simple to the complex. This included falls, leaps, arm movements, and processional. All of these techniques were appropriate and use-

page 8

ful to the Sacred Dancer. Her gentle and open way of teaching was greatly enjoyed and appreciated.

Clem Burton, the well known and talented music director and dancer from the First Methodist Church in Middletown, Ohio, gave the dancers concrete help for building the choreography of dances. He worked with us singly and in groups, using materials and pieces, poems, and music brought by the dancers -- as well as developing a work, partially choreographed, for a group by Clem. The fruits of our efforts were put together into a complete service from the prelude to the recessional. This was presented on Friday morning to conclude the Institute. Clem also provided us with a long list of music and other materials that could be used for dance. This help was valuable.

Aside from the fine workshop leaders, we had a well-spring of talent in our membership. Robert Yohn and Carol Conway from the Erick Hawkins Lance Company, performed a new Sacred Dance recently created by Bob on Jesus of Nazareth. The material was handled subtly and refreshingly, and danced with strength and beauty. Another dance was choreographed by Susan Cherniak, and performed by Susan and Carol. It was done with great energy and style.

Two new Massachusetts members, Carlyn Reed and Liana Airey, danced an interesting and sensitive presentation of "Bridge Over Troubled Waters."

Then there was Boris Thurston, a new member, so filled with so many talents it is incredible! She is a fine painter, singer, dancer, and lecturer, and combines all of these gifts in her sacred dance. She danced four spirituals from the Life of Christ in the clean, and beautiful, shapes and forms found in her paintings; one of which she danced in front of, and used her own voice as accompaniment.

Other new features included a lecture and discussion on costumes by Robert Yohn. And an experimental program conceived by Baren Miller also was incorporated. He played three recorded pieces in the modern idiom of music - "I Am, I Said" by Neil Diamond; "Amazing Grace" by Judy Collins; and "U.O.A." by Bloodrock.

After hearing them, we broke up into groups determined by each one's interest in working on a possible choreography for that particular piece. Later we came together and discussed the various approaches brought out in the groups.

In all we had a great Institute. It would be an *Amazing Grace* - were all to follow, to be as good, productive, and worthwhile.

Last, only because it pertains to Guild business, and not the workshop, was the presence of our dynamic and affable Out-going President, Virginia Lucke, who conducted the Board meeting, and danced right along with us. We are sorry to lose her as President, but happy that her interest and efforts in behalf of the SLG will continue wherever she travels.

- Gladys Kanter

THE GUEST COLUMN (With the next issue we resume the publication of articles and messages by persons who are active in sacred dance, many of whom are unknown to our members....the first time this column was begun was the April, 1960 edition of the Sacred Dance Guild Newsletter.

Ed. Note: In place of The Guest Column the following is presented for your thought since it is pertinent!

From the Program Director: My Recommendations:

Already discussed by the Executive Board, and strongly being considered by our Program Director--

Two Regional Summer Workshops - in Midwest and North-East (not to preclude the possibility of others). Support in resources and finances would be offered if necessary from SLG PROVIDING the dates, programming, instructors, schedule, financing, and expectations in attendance were furnished to the President of SLG and Program Director two months in advance, if possible.

That efforts be made to have Regional Program Chairman who will work with, (by mail or phone) receive help from, and report to the national SLG Program Director.

That the Program Directors make an effort to locate a place for the Northeast Summer Workshop nearer Metropolitan NYC through which or near which the majority of our participants have come in the

page 9

winter and summer for workshops over the past four years. From NYC, Murray Grove is approximately two and a half hours or more by car or bus. We hope we can find something within an hour if possible from NYC though the rates may be somewhat higher in this area. Time and extra expense to Murray Grove must be weighed by being closer and having higher cost. Your Program Director would appreciate ALL thoughts and letters by mail or phone re this matter as soon as possible.

Finally, after four years it would be appreciated if serious thought be given by all concerned for a new national Program Director (any volunteers). New ideas are always needed and a "new broom" is of value. I would be willing to serve on a Program Committee if desired or help whenever and however needed. I note there are a number of MN on our membership list - I challenge all of you men to become active in the governing body of SLG.

Most of all these past years wherein there have been successful workshops, would not have been possible without the great help of my vice-chairman. I give my personal thanks to a wonderful person, a professional advisor upon whom I have heavily leaned and trusted - Bob Yohn in NYC. His sincerity, dedication, ideas, humor are seldom matched by volunteer people. I value his advice, -- but most of all I value his friendship -- a beautiful human being. Thanks to Pat Sonen, Margaret Taylor Chaney, and Virginia Lucke who have helped in these past several years.

- Karen L. Miller

News of Sacred Dance Activity (Listed alphabetically by states)

HAWAII - Sue Geroso, Lihue, Hawaii reports: We have had a busy year with a group of eight girls in the sixth grade. At Christmas they danced "Lord of the Dance" and a sitting hula to "Allelu" for our Christmas Eve service. In April they danced to "All Creatures of Our God and King" and on another occasion danced "The Lord's Prayer", the version from "Rejoice", with guitar that is especially well loved. To end the year they danced at our island-wide conference (Oh Mokupuni) to "Every Star

Shall Sing a Carol".

ILLINOIS - Toni' Intravaia reports that her high school group were part of a worship service in May at the Wesley Foundation Centre with the "Kyrie" from the Congolese Mass. And at the First Methodist Church, Joyce Hesketh (non-member) conducted the entire congregation in improvised movement during the worship service. Both events were in Carbondale, Illinois.

MASSACHUSETTS - Rhythmic Choir, 1st Cong. Church, Marion, Mass., Mrs. Patricia Graham, director, reports: Our church has two Rhythmic Choirs. One choir is a beginning group of younger girls (4-6th grades) while the older group (7-8th Grades) is the traveling group, performing in area churches and organizations. Both groups have performed in area churches and organizations. Both groups have performed at the private boys school here in Marion for vespers services. In June we taped two worship T.V. services for Chanel 6, WTEV in New Bedford. Mrs. Graham also reports the sacred dance workshop in Craigville, Mass. in July.

MASSACHUSETTS - Motion Choir, First Parish in Dorchester, Mass., Carol B. Davis, director, reports: All the performances described below were presented at a worship service in the chancel of First Parish in Dorchester (Unitarian): March 28, 1971: Two--part presentation linking the ancient Psalm 150 with the present-day Hymn "Praise to the Living God". The eight girls carried percussion instruments which were used in eight individual rhythm patterns against the reading of the Psalm. Their varied stoles (jewel tones) were worn over the head during the first section. They left the chancel to rearrange the stoles over their shoulders and to leave the instruments. Section 2 was an interpretation of the hymn, with choir and organ accompaniment. Easter: Interpretation of Psalm 23, to music by Tchaikowsky. Eight girls in white robes with stoles in shades of blue and green. Youth Sunday, June 6, 1971: Eight girls in Grecian-style robes (pastel shades) interpreted the folk song, "Last Night I Had the Strangest Dream" by McCurdy. Accompaniment was a guitar and a contralto soloist.

MASSACHUSETTS - Sacred Dance Choir, United Parish, Lincoln, Mass., Mrs. Geo. Mizhir (aye), reports: Besides regular appearances at our own United Parish, the girls have performed in neighboring communities at regular worship services, ecumenical services, and youth services. Selections we have added this year include: "I Can See It From my Window" by Ray Repp; "Prayer of St. Francis;" "The Lord Has Risen to Life" Author Unknown; "Let There be Peace on Earth," by Sy Miller and Jill Jackson; "Were You There?"; "Blowin' In The Wind." It was a special honor to do the closing vespers at the State Regional Convention for Baptist Ministers. We have been running a creative dance workshop this summer in connection with a coffee house sponsored by all the local churches. Special works there have been selections from "Jesus Christ, Superstar" and the main theme from the opera "Tommy, the Who."

MASSACHUSETTS - Sacred Dance Choir, Hancock United Church of Christ, Mrs. Theodore R. Yoos (Janny), Lexington, Mass., reports as director: Sept. 70 to May '71: Fall and winter youth services in church. Used "Turn, Turn, Turn" and "It's a Long Road to Freedom". Both were danced and sung by the girls to guitar accompaniment. Christmas eve service was traditional. Processional to "O Come All Ye Faithful", "Silent Night", "Carol of the Bells", "Joy to the World". Three Experimental Services - These were done at other times than the regular Sunday Church service. We used "Dona Nobis Pacem" to carry out a peace theme. Movements were done to the "Lord's Prayer" as it was spoken in seven separate parts. Third service included about ten traditional and modern songs and hymns plus congregational participation. Two services (Bedford and Norwood, Mass.) for their women's group Mother-daughter night were done to explain the history of sacred dance and to show its use in the worship services of the church and Sunday School programs. It included traditional and modern religious music - some on tape and the rest sung by the girls with guitar. We used a basic white gown and different colored stoles and collars. We also did hymns for Sunday school services and participated in

The Good Friday service. At the Family Service in late May we choreographed a new dance to some original music written by one of our former members for the recorder. The music was played by recorder with guitar and maracas - "One Poem". We used a basic gown with princess lines.

MASSACHUSETTS - Sacred Dance Choir of Pilgrim Congregational Church, Sherborn, Mass., Mrs. Andrew (Toni) Scott, director, reports: We started in February with weekly dance technique sessions in preparation for dancing on Palm Sunday. Five girls, all beginners to this form of worship, thoroughly enjoyed a lovely evening of Sacred Dance presented by Jany Yoos and her dancers from Lexington. After this presentation and our classes, we choreographed the first and third stanzas of Faure's "Palm Branches" using the long branches while processing in, then laying them at the altar between stanzas, then recessed without them. We were accompanied by the choir - this was the first experience with Sacred Dance for the congregation. Our next endeavor was "The Lord's Prayer" for Mother's Day. Six boys spoke the prayer from the balcony. The spoken prayer from the balcony behind the congregation and the girls moving in front of the congregation presented the feeling of reverence within the whole sanctuary -- alerting both senses, sound and sight, with equal intensity.

MASSACHUSETTS - Mrs. Torbin F. Yates (Martha C.), director, reports from Centerville: April 26, 1971 "Review of Sacred Dance in the Church" combined meeting of Congregational and Catholic Women included talk on the history and current use of symbolic movement in church. The illustrated performance was a taped reading in Hebrew of "Lord is my Shepherd" garbed in navy, a taped reading in Hindu of "Thou Hast Made Me Endless" Rabindranath Tagore in sari, Negro Spiritual with Belafonte recording "Mary, Mary" in blue stove and Christian "Lord's Prayer" Malotte with Robert Agner Chorale Recording.

MICHIGAN - Janet A. Lee, Clawson United Methodist Church, Box 335, Clawson, Mich., director, reports: At the Lake Huron United Methodist Camp, Juddo, Mich., July 11-17 directed Creative Rhythmic Express-

ion for camp sponsored by Methodist Detroit Conference Camp Commission and Music Fellowship. Choir Camp with classes "beginning of the Journey" (Morning Worship) and concluding program. Senior High Youth dance "Pilate's Dream" from "Jesus Christ, Superstar". The background was interesting as the chapel where it was performed looks out over Lake Huron and so Lake Huron was really a background. The Junior High did "Put Your Hand In the Hand" and "Blowin' in the Wind" - both in the outdoor chapel on the sandy beach of Lake Huron and the junior campers did "Let There be Peace on Earth".

MICHIGAN - Bernese Schlegel, Grand Rapids, reports: The South Congregational Church Rhythmic Choir performed "Alleluia" by Mozart. A solo was performed as The Prologue to a wedding in the church.

MICHIGAN - From the First United Methodist Church, Grand Rapids, Director Kathy Muir, reports: In February the group was a part of the Ecumenical service held at the Methodist Church. Faiths included were Jewish, Catholic, Protestant and Greek Orthodox. A very successful workshop was held on May 15th with 40 interested participating therein. Bill Biedler, professor of Dance and Music at Grand Valley State College, and Virginia Lucke, SISG and our Past President, led several exciting sessions. There was the sharing of compositions. Kalamazoo, Middleville, and Muskegon, Michigan were represented. FESTIVAL '71 sponsored by the Grand Rapids Arts Council included Kathy's group doing "Prayer of Malcolm Boyd" and from the album "Celebration for Modern Man" "God's for Real Man". Nancy Oren, Assistant Director to Kathy Muir will be married soon and several girls in the group will be dancing excerpts from Corinthians at the wedding.

MICHIGAN - Pat Harper reports: Shawnee Park, School for the Oral Leaf in Grand Rapids, Michigan has been working in Creative Dance this past year. She presented them at FESTIVAL '71. Plans are in the making for a religious program at Christmas. The children will dance as well as speak.

MNNSOTA - The Religious Dance Choir of the Unitarian Church in Rochester, Minn., directed by Virginia Huffine, reports: Took part in a Festival of Religious Arts at the United Methodist Church in Winona, Minn. The week-long program was co-ordinated by the Director of Music, Elsie Naylor of the Methodist Church. To drum accompaniment, and wearing a sari, Virginia presented an authentic ancient Hindu Temple dance, choreographed by fellow Guild member, Vira Klave. The program of several dances concluded with the dance-choir in white robes dancing to the "Doxology" which was sung by the church choir.

WASHINGTON - Dee Kaible, Seattle, Wash., reports: We generally combine traditional and extremely contemporary music for our presentations. Last Easter we used Janice Joplin's "Me & Bobby McGee". It was choreographed around five large boxes built to use on the chancel, so that full body movement could be seen by the congregation.

(Ed. Note: The idea of building levels - perhaps portable - is a fine idea for use in churches. Thank you for sharing it with us.)

SPOTLIGHT ON NL MEMBERS

????????? Errata

Ed. Note: It is nice when errors can be caught before printing!

Coming Event: T.L. Elliott, Spokane, Washington, reports: The first performance for the Sacred Lance Group is September 1st at Masonic Temple, where they will present "How Great Thou Art!"

In the list of Sacred Lance Guild Officers for 1971-72 the following was not listed: When we again have a full stock of kits - helps and guidelines - the name of the chairman in charge is Mrs. Mal Schlegel (bernesse), 2514 Union S.E., Grand Rapids, Michigan 49507. In the meantime if you have special needs or helpful suggestions, drop her a note!

In the Minutes of the SDG meeting of June 23, 1971 the amount we have in the Savings Account is 728.10 which includes the Ruby Henderson Memorial Fund plus a transfer from the checking account plus interest plus the gifts as noted therein less scholarships given. As it reads now it would seem that the Savings Account and the Ruby Henderson Fund are two separate items. Take note for correction Officers.

Thank you for letting me be your editor. It is a privilege and I hope I will be a good channel for your activities. It has been a long time since I've made a stencil or ran a mimeograph machine.

TJ